

# SCHOOL ARTS



HANDICRAFTS

60 CENTS

NOVEMBER 1951



**How to Make Relief Maps** is the title of a new pamphlet recently published by the Curriculum Laboratory of Temple University. It has nine mimeographed pages stapled in a paper cover. This concise, how-to-do-it booklet is the first in the Curriculum Laboratory's series. Other material along this line will be published from time to time.

This pamphlet has been written in response to many requests from teachers who want to know how to make simple and inexpensive relief maps. The three techniques for making them are described in detail for you—papier-mâché, copper foil, and felt. Each of these methods has been classroom tested and may be used at almost any grade level, subject, of course, to modification by the teacher, depending upon the ability of the pupils.

You will see how quickly and easily relief maps can be made with the help of this little booklet. And you have your choice of three methods and media—all inexpensive and quickly available to you. After your map is made, it may be colored or decorated as suggested in the pamphlet or let your pupils use free rein in choosing appropriate colors and border designs. Here is a very practical and useful way to integrate your art lessons with craft and geography.

For your copy of this new booklet, simply send 20 cents to Family Circle Editor, SCHOOL ARTS Magazine, Printers Building, Worcester 8, Mass. and ask for a copy of HOW TO MAKE RELIEF MAPS; before December 31, please.

**Home Dyeing with Natural Dyes**—a Government publication which will be of great help to you who wish to use the dyes of Nature in your craft work. It is written in response to a need for reliable information on the use of tree barks, nut shells, and other natural dyestuffs which may be gathered locally. Many handicraft workers make such things as hooked rugs, hand-woven scarfs, coverlets, etc. Starting from the raw wool they card, spin, and weave to create the finished piece. With the help of this booklet they can add the final step by dyeing—with Nature's chemicals—the products of Nature—fashioned by the hand of the craftsman into articles of beauty and usefulness.

This publication gives you the results of tests on about 65 natural dye materials when used for dyeing cotton and wool cloth. And all were tested for color fastness and fading. The steps in the dyeing process are clearly explained—including the recommended equipment and supplies. In addition, you are given a color wheel showing the primary and secondary colors and the results when various color combinations are mixed. There is also a key that gives the general color classifications

into which various barks and nuts fall—a guide to help you choose the correct raw material for the material you plan to dye. Dye receipts for about 65 natural dye materials are given, including complete directions for using the receipts. For example, under the heading, "Barks," are grouped the four methods of dyeing with bark, followed by special information about each kind.

There are 36 pages, size 5½ by 9 inches, and the price is 15 cents. For those who wish to make their own dyes, this booklet offers complete, authentic information on this ancient craft. For your copy, send 15 cents to Superintendent of Documents, U.S. Government Printing Office, Washington 25, D. C.



## BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

**Sculpture in Wood** by John Rood. University of Minnesota Press, Minneapolis, Minn. 184 pages. Size, 7½ by 10½ inches. Price, \$5.00.

For those interested in wood sculpture—for either appreciation or practice, this book has much to offer. It tells how to make, understand and use wood sculpture. Printed on coated paper, the 130 excellent examples of wood sculpture are reproduced with remarkable fidelity of line and texture.

The author gives step-by-step directions covering various phases of sculpture and tells clearly and simply how to use the tools of his art. To help you visualize the complete coverage of the subject—here are the chapter headings.

ART IS WHAT YOU MAKE IT  
WOOD AS MATERIAL FOR THE SCULPTOR  
IDEAS AND SUBJECT MATTER  
TOOLS AND THEIR CARE  
RASPS FOR CARVING IN THE ROUND  
CARVING IN THE ROUND  
CARVING A HEAD  
CARVING IN LOW RELIEF  
FINISHING  
HOW TO USE SCULPTURE

**Children and the Theater**, revised edition, by Caroline E. Fisher and Hazel Robertson. Stanford University Press. 236 pages. Size, 7 by 10½ inches. Price, \$4.00.

This book gives complete information on child actors presenting plays for child audiences—a handbook for selecting, casting, and rehearsing plays, dressing the children, and sets—from start to final curtain. This revised edition has two new chapters covering television and movies. In addition, new material has been added to the sections on costuming, staging, and production, bringing them up-to-date in every detail. The handling of age levels from kindergarten through high school in relation to the subject is thoroughly discussed.

Recommended for art room or school libraries as a reference book. You will use it often in the production of school plays from grade through high school.

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## THE SEARCHLIGHT



### SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

**An Excellent Example of Art in Action** is demonstrated in the design and typography of the 1950-51 report of the General Superintendent of Chicago Public Schools. The real life, classroom pictures clearly show the intense interest and activity in the varied program offered in the schools of Chicago. The text is written in a relaxed, readable style yet gives the reader essential information on the activities and progress of the many departments in the school system. With just the right amount of color for emphasis, the illustrations, text, and white space blend to make an integrated and refreshing format.

There is nothing static or ponderous in this report; it's dynamic and progressive, and gives the reader a feeling of proud ownership in the educational life of Chicago. An excellent example of good public relations.

**Vincent J. Popolizio**, Supervisor of Art Education for the State of New York was, on July 16, appointed permanently to that post. Prior to that date he served a one-year provisional appointment.

Mr. Popolizio is a graduate of the Yale University School of Fine Arts and holds degrees of Bachelor of Fine Arts and Master of Fine Arts. He brings to his position, experience as teacher at the New Haven High Schools in Connecticut, Director of Arts and Crafts for adults and children at the Jewish Center, Master at the Taft School for Boys in Watertown, Connecticut, Art Supervisor at the Milne Junior High School in Albany and Art Supervisor at the Teachers College in Albany. As a professional artist, he has exhibited at the Connecticut Water Color Society, the New York Water Color Society, Audubon Society, New York Contemporary Art Gallery, New Haven Paint Clay, North Haven Art Gallery, and the Connecticut Academic and Upper Hudson Group. His one man shows have been exhibited at the New Haven Library and the Westville Library in Connecticut. During the past war, he served in the United States Army, Coast Artillery, with three years overseas duty.

### AMERICAN ART WEEK

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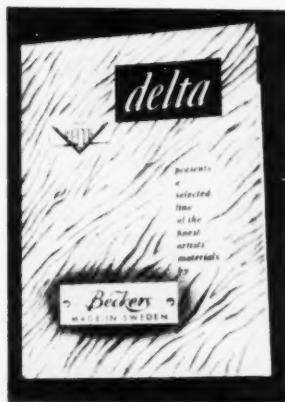


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## ITEMS of INTEREST



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(Continued on page 4-a)

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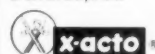


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*School Arts, November 1951*



The large paper storage unit with its sliding trays, permitting easy removal of paper without damage to other sheets, is but one of the many Sheldon contributions to greater efficiency and economy in the art programs of our schools. Note also the well-designed Sheldon art horses, which are so popular with both students and instructors.

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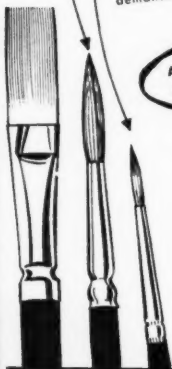
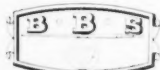
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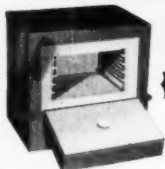
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## ITEMS OF INTEREST

(Continued from page 2-a)

manner, and illustrates many of the 682 filmstrips and slidesets, many of which are new and have never before been listed in the S.V.E. Library. Ten pages are devoted to illustrations and descriptive information of all S.V.E. projection equipment and accessories. Areas contained in the catalog are Literature and Language, Arts, Social Studies, The Sciences, Mathematics, Health and Physical Education, Vocations, and Fine Arts.

Free copies of this catalog may be obtained from any S.V.E. dealer or by writing direct to the Society for Visual Education, Inc., Dept. EC, 1345 Diversey Parkway, Chicago 14, Illinois.



### New Ceramic Kit

In response to popular demand, Mildred Bell, author of "Practical Ceramics," has designed a new kit for the beginner in the hobby of ceramics. This kit contains a generous amount of materials, all necessary tools, and instruction book to make it easy for the beginner to create many interesting pieces of pottery.

The materials are arranged compactly in a strong box with handles for easy carrying. Manufactured by Bell Ceramics, Inc., Montclair, New Jersey.

**Teachers of Art** in primary and intermediate grades will find an effective teaching material in the new Coronet Films production LET'S PAINT WITH WATER COLOR, just released. This one-reel film will help motivate children's interest in creative water color painting and in careful use of water color equipment. At the same time, youngsters will see some of the most practical ways there are of using water color.

In the film, a class is making covers for their scrapbooks. Three of the children begin their work using good but different methods of painting. As they progress in the painting of their pictures, audiences will see the different methods each youngster uses to achieve interesting effects. The importance of taking good care of equipment is stressed—keeping tools and desk in order and keeping paints, paint trays, water and brushes clean.

Educational collaborator for LET'S PAINT WITH WATER COLOR is George T. Miller, Chief, Art Education, Pennsylvania Department of Public Instruction. Preview prints for purchase consideration may be obtained from Coronet Films, Coronet Building, Chicago 1, Ill.

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# SCHOOL ARTS

THE ART EDUCATION MAGAZINE



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## HANDICRAFTS

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Note: The articles in School Arts Magazine are indexed in the  
Readers Guide to Periodical Literature and The Education Index

Microfilm copies of SCHOOL ARTS are available through  
University Microfilms, 313 N. First St., Ann Arbor, Michigan



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The School Arts Magazine is a  
monthly periodical published ten  
times a year, September to June,  
by The Davis Press, Inc., Publishers,  
Worcester, Massachusetts.



Hundreds of soldiers are enjoying the privilege of painting for recreation. The Army Crafts Program also includes ceramics, clay modeling, drawing, lapidary, leathercraft, jewelry, metalcraft, model building, photography, plastics, woodwork, weaving, and the use of salvage and native materials.



The Recreation Program had its beginning in 1942 as a means of enhancing barracks, dayrooms, and messhalls. The response to this program was so successful that shops have now been set up for the production of full-scale murals, posters, and other types of graphic display.



Clay modeling is a favorite occupation at Landsht Special Service Club.

## CRAFTS IN THE UNITED STATES ARMY

EUGENIA C. NOWLIN

Chief, Army Crafts Unit, Recreation Section

AFTER front-page reports of the grueling months spent establishing SHAPE Headquarters in Paris, many of the leading American newspapers carried a feature story with this headline, "General Eisenhower relaxes with brush and canvas." Although there is little specific notice in the news, there are hundreds of other soldiers in service today who are enjoying the same privilege. The opportunity to participate in a well-rounded program of arts and crafts is an integral part of the recreational activities provided by the Special Services Division of the Adjutant General's Office for every man and woman in the U. S. Army.

The "Army Crafts Program" is designed to develop ingenuity, increase awareness, and provide new means of communication during off-duty hours. Many a veteran of World War II will remember how the commonplace tin can became a "housekeeping necessity" during combat days and how, later, during the spare moments of occupation trooping and the long waits in "repple deppels" a bit of scrap metal or plastic from a wrecked airplane, or a gay-colored shell from the beach was converted into a ring, bracelet, or locket for the girl back home.

There are some 300 Craft Shops set up for Army Units throughout the world. They vary in size and scope from a large workshop completely equipped with power tools, photographic apparatus, and electric ceramic kilns to a makeshift area in a tent or under a tree on an island in the Pacific. Craft activities are a regular part of the Army Service Club Program and the interest aroused during a demonstration of cartooning, a session of finger painting, an evening of making party decorations, or a photography contest has aroused the curiosity of many soldiers and introduced them to the infinite possibilities in the Craft Shop. In return, the Craft Shop has provided the tools and

skills necessary to repair furniture, paint scenery, or redecorate a club. Small craft packets, including materials for wallets, belts, watch straps, and other needed accessories have been prepared for distribution from club-mobles to troops in rear areas of Korea and other isolated stations.

This recreation program of arts and crafts is not entirely new. It had its beginnings in 1942 as a means of enhancement for barracks, dayrooms, and messhalls, and the landscaping of army camps. So successful was the response from newly-drafted artists that workshops were set up where full-scale murals, posters, and displays could be produced. Arrangements were also made for the organization of classes to instruct soldiers in painting, drawing, and photography during their leisure hours. In 1945 and 1946 when combat days ended and there were large numbers of troops overseas, small crafts took precedence over painting and drawing. Due to the availability of cameras and the desire to send home pictures of scenes and experiences abroad, photography became one of the most popular of off-duty activities for soldiers. When the majority of troops returned to the United States and the army settled down, presumably on a peacetime basis, there was need for long-term craft activities such as furniture building which required the use of machine tools in a permanent type workshop.

Through all of these growing pains, interest in a variety of crafts has arisen and today the Army Crafts Program includes a multiplicity of activities, namely: auto repair, ceramics and clay modeling, drawing and painting, lapidary, leathercraft, metalwork and jewelry, model building, photography, plastics, radio construction and repair, sculpture, weaving, woodwork, and the use of native, surplus, and salvage materials.

Trained craft specialists are responsible for organizing

\*Replacement depots where troops awaited shipment home or new assignments.

Many soldiers have had their interest in arts and crafts aroused by a session of finger painting.



While others prefer woodwork, toy craft, and model making in well-equipped army shops.



and administering the craft activities on Army Posts. Most of these specialists are civilians employed because of their particular training and skills. Salesmanship is also a primary prerequisite for the supervision of an Army Craft Shop since there are many military personnel who have never had an opportunity to explore crafts in school or at home and their first experience should be satisfying and stimulating. Since it is necessary to have one person on duty in the Craft Shop at all times, there is a need for assistance in teaching special classes and giving additional help to beginners. On some posts, specialists in one specific skill are employed on a part-time basis. Skilled volunteers have also offered their services to supplement and enrich the Crafts Program. As the strength of the Army increases, more and more need for volunteer assistance will arise and Special Services Officers will call upon civic, fraternal, welfare, recreational, and educational groups in communities adjacent to Army Posts to render this service. Artists, cartoonists, cabinetmakers, display designers, interior decorators, jewelers, leather craftsmen, metalworkers, model enthusiasts, photographers, potters, sign painters, and similarly skilled craftsmen will be needed to help man the Army Crafts Program.

Overseas commanders in Europe, Japan, and the Pacific Islands prefer women craft specialists, while requisitions from Okinawa and Alaska specify men primarily. Commanders in the United States are interested in securing specialists, either men or women, who are trained, experienced, and can provide a well-rounded program of crafts for troops on their posts. In order to qualify for a position in any Army Craft Shop, an individual must have a basic knowledge of design and its application to a variety of materials, skill in the use of hand and power tools, ability to work with people, experience in setting up and maintaining a workshop, and imagination plus willingness to make adjustments to variety in program, people, tools, supplies, and even personal living accommodations. For supervisory positions at a large post or a headquarters, there are additional requirements including a masters degree in arts and crafts as well as

experience directing an organized program over a minimum period of four years. It is hardly necessary to say that the quality of opportunity offered to young men and women by the Army Crafts Program is contingent upon the leaders who direct it.

To give impetus to craft activities as well as recognition to individuals for their accomplishments, two Army-wide craft contests, and three world-wide interservice (with Army, Navy, Marine Corps, Coast Guard, and Air Force participating) photography contests and exhibitions have been conducted since 1948. In the winter of 1951-1952, the first Army-wide Art Contest and Exhibition will be held. Entries for these competitions are judged in terms of originality, understanding, and use of materials and value to the individual, plus the fact that a piece of work must encourage other individuals to try their hands at something which might evoke: "I could do that myself" and the resultant effort to experiment in the craft of one's choice.

Professional reference materials to implement many craft activities may be found on the shelves of all Army libraries. Workshops, demonstrations, and training conferences are scheduled regularly to further this activity as a part of the over-all Special Services Recreational Program, thereby increasing the efficiency of its leadership.

During World War II, two singularly positive contributions were made to the health and welfare of the individual through the medium of arts and crafts. First was the recognition of the actual benefits evinced in the rehabilitation of the physically and mentally injured, and second was the emergence of the philosophy that constructive recreation is a basic sector of all community life. Today, Army Special Services provide this sector within the military community thereby creating a normal situation which the individual will recognize as compatible to his needs in an otherwise abnormal existence. Having availed themselves of these opportunities for constructive growth and development, the men and women in service today will be better integrated individuals and more useful citizens whether they remain in the service or return to civilian life.



At Fort Lee, Virginia, WACS learn pattern weaving.

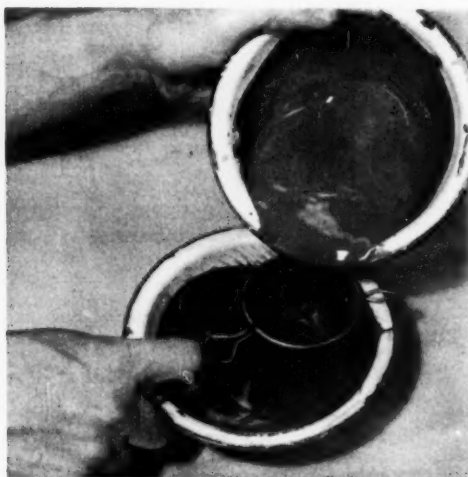
## CERAMICS



When measuring, you use one tablespoon of underglaze and three tablespoons of the white clay. This makes a rather strong color. Later you can add more clay to lighten it a little. Put these dry materials into a small paper bag or a carton and shake well in order to thoroughly incorporate clay and underglaze color.



Add water and stir until the mixture is a little thicker than water color but not quite as thick as poster paint.



Put the mixture through a fine mesh coffee strainer five times. Now it is ready to use.

## COLORED CLAY SLIP AS SURFACE ENRICHMENT FOR CLAY

GLEN LUKENS

Instructor in Ceramics, University of Southern California, Los Angeles, California

OF ALL the methods of surface enrichment in clay, the colored clay slip method is the one with the widest range of possibilities. It responds in the hands of a child, and under the touch of an artist in the studios it becomes a way of making a living. Clay slips in various colors have been used by groups of people everywhere in the world wherever pottery is done. Some countries use natural colored clays from the earth but it is safer to hold the control in one's hands and make the colors from scientifically prepared pigments. Purchase reliable colored underglazes and make your own clay slip. That is the sure way.

A clay which burns white when it is fired must be used when making colored clay slip in order that the colors may retain their brightness. This white clay must also have the same elasticity or coefficient as the clay body you use in making your pottery. If you are using a white burning clay for making pottery then just use it with some good brand of underglaze and you will succeed.

Here is a good suggestion to follow. If you want to use the directions in this story, buy a few pounds of white clay body from your ceramic supply house. Designate that you want a clay body with as nearly fifty per cent talc in its structure as possible. This will come as near fitting your clay body as you will find after a few tests are made.

The underglaze color which you will use for making the colored slip may be your own favorite brand or a

(Continued on page 80)



When you paint with colored clay slip use large brushes. Flat brushes three-eighths of an inch wide or large, round brushes are best.

## THERE ARE OTHER WAYS TO USE COLORED CLAY SLIP

It can even be used on flat surfaces like tiles, and the colors may be used quite like finger painting; or you may prefer to consider the suggestions in the following illustrations.

### THE BRUSH METHOD

Apply the colored clay slip about the thickness of poster paint or thick enough that the clay of the piece of pottery doesn't show through the colored slip.

### SLIP TRAILING

This is done with an ulcer syringe or ear syringe. Once, in doing a large wall tile, we used a pastry bag to hold the clay slip. When trailing clay slip the pottery should be leather-hard, not dry. It may also be applied a little thicker than when using a brush.

### THE STENCIL METHOD

Cut a stencil pattern from thin, tough paper. Lay it on the surface of the leather-hard pottery. Dab your colored clay slip on gently with a piece of soft sponge. The outline of the pattern may be outlined with a brush and black slip.

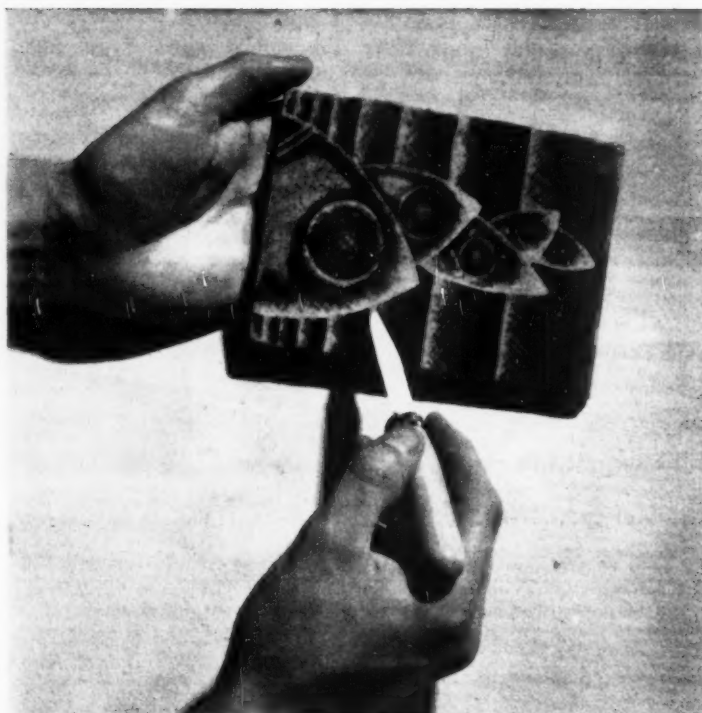
### THE STIPPLE METHOD

Use a soft sponge to distribute the colored clay slips. Before you begin, wet the sponge with water and squeeze out all the water. Pour a little puddle of color on a scrap of paper and take up the puddle of color with the damp sponge. Apply the sponge to the pottery in light, feathery touches. Paint a pattern against this stippled surface or sgraffito a pattern into it. This method may be used on leather-hard clay or dry clay or even on fired bisque. Stippling is the safest of all the methods where you want an all-over color on a piece of pottery. There is very little risk of getting the slip on so thick that it may later peel off.



## THE SGRAFFITO METHOD

This word means to scratch a pattern through one color into another. This 5- by 8-inch tile was stippled all over with blue slip. The fish pattern was sketched onto the stippled surface. A sharp-pointed paring knife was used to scratch away the blue slip. The clay tile was of buff burning clay and a transparent emerald green glaze was used in glazing. The stippling was done on leather-hard clay. Sometimes you may like to stipple a bisque tile and then work the pattern in with a hard pencil eraser. There seems to be no limit to the ways of working on a stippled surface.



brand obtainable from other ceramic supplies manufacturers, dealers, or retailers located across the country. Some suppliers sell an underglaze kit with small amounts (about two ounces) of each of the following colored underglazes. Being familiar with every one of these colors, it is safe here to say they are excellent. The colors are: powder blue, purple, emerald green, olive green, black, gray, ruby red, yellow, and chartreuse.

### Bisque Firing and Glazing are the Finishing Processes

When the slip-painted pottery is thoroughly dry, you fire it to the bisque. You always fire it to the cone recommended by the company who makes the clay you are using. All white clay bodies containing talc fire to around cone 06 to cone 04. When it is bisque fired it is ready for the glaze.

Here again you may use your own favorite method of glazing or you may make the glaze suggested later. The glaze which is frequently used on slip is a transparent glaze and colorless. Here is a glaze which has good fitting qualities and not likely to craze. The recipe is as follows:

Frit 3493	70 ounces
Florida Clay (E P K)	10 ounces

It fires at cone 07.

Mix these materials with water to the consistency of thin cream and screen five times through a coffee strainer

or through a large 40-mesh screen. It is an inexpensive glaze and you should have a three-gallon stoneware jar with about two gallons of this transparent, colorless glaze.

**Glazing** is done by simply dipping your bisque piece in the glaze for a moment then setting it on a stilt and putting it into the kiln to be fired at cone 07.

There are many fine adventures ahead of you in this glazing system. Try making up the following celadon glaze:

Frit 3493	70 ounces
E P K clay	10 ounces
Emerald-green underglaze	1 ounce

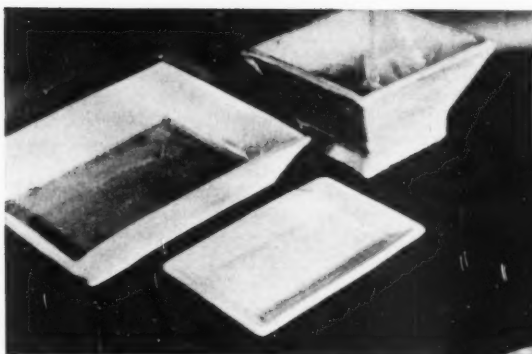
Mix with water and screen, and you will have a glaze similar in many ways to the old Chinese celadons. Dip your slip-patterned ware in this glaze and fire as usual. Follow through and use other underglazes to produce new colors.

Make a yellow glaze, also a rose glaze. Use two ounces of ruby-red underglaze to make rose glaze. Then dip a piece of slip-stippled pottery into the yellow glaze quickly and immediately dip it into the rose glaze and fire it.

A beautiful chartreuse comes from dipping first with emerald-green glaze then dipping with yellow glaze.

Pottery stippled with a thin covering of black slip followed by two or more applications of rose glaze or powder-blue glaze is much more than an adventure into color. It is really an achievement.





## IN DEFENSE OF THE SLAB METHOD

MARY D. MARSHALL, San Francisco, California

THE slab method, though often decried as the least creative of the various hand-built methods, is probably the most satisfying to the beginner in ceramics. True, it is precise and, as presented by many teachers, it may be but the mechanical copying of a template. The student does have to plan ahead; he does have to make an accurate pattern; but there is no reason why it cannot be his own. Care, forethought, and accuracy are not exactly undesirable traits, and the resulting well-proportioned ceramic piece will compensate for the restrained artistic exuberance that too often leads to the making of an object pleasing to no one and discouraging to the child.

There is no reason why a simple slab tray may not be a highly individualistic piece of work. The various forms that can be used in such a project are endless and as for the uses of a tray the teacher has but to ask the class to list the possibilities and she will find that they, too, are equally numerous. This class discussion will lead naturally to a discussion of the need to consider the use to which the tray will be put before the appropriate shape and size are finally decided. The youngsters will readily grasp the need to make their trays functional and, upon deciding what each particular tray will be, are anxious to get to work. You can rest assured that the result will be practically as many shapes and sizes of trays as you have students in your class. Though the tray may be considered but an introductory exercise, the student will find it a satisfying experience and will have acquired the essential steps for the making of all slab pieces.

With imagination and ingenuity, the possibilities are endless once these basic principles of slab construction have been mastered. The flat areas characteristic of this method give an excellent surface for decorative effects. Engobe may be used satisfactorily by young children and they take particular delight in scratching their design through a thin coating of colored slip (sgraffito). Low relief carving of border patterns, simple motifs, and monograms appeal particularly to older students. Attention should be called to the contrast derived from combining unglazed areas with a glazed surface. A more important fact that should be stressed is that an unadorned, glazed surface may often be far superior to one that is over-decorated.

Finally, the slab method offers the teacher an opportunity to show the child that beauty can be derived from the very form of the clay object, for it is practically impossible to get too involved and complicated when working by this method. The child, it is hoped, may derive knowledge of a well-proportioned functional form from this lesson.

It would seem that the very things many art teachers abhor about the slab method are its saving grace. Thought must go into preparing a design. Thought must be given to proportion, to form, and to the appropriateness of that form to its use. All this must be planned ahead and if the completed project is unsatisfactory, the child cannot blame an artistic whim, but only his own poorly planned craftsmanship.



The boy at left is applying underglaze to a box lid before bisque firing. The one next to him is smoothing rough edges with a fettling knife, as the next boy sponges tool marks from his unfired piece. The boy at right is applying glaze to a bisque tile.

## CERAMICS AT THE ELEMENTARY SCHOOL LEVEL

ALICE McCARTNEY, Art Teacher, Lowell School

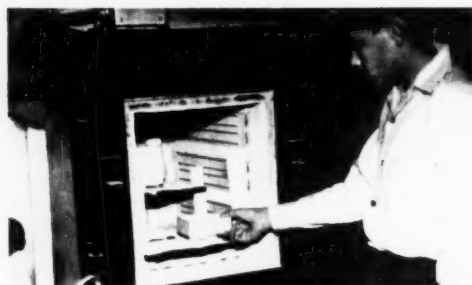
M. LUCILLE DURFEE, Art Director, Phoenix Elementary Schools, Phoenix, Arizona

**D**URING the past few years, ceramics has been successfully added to our curriculum. Dubious at first as to whether the child was capable of completing a piece in ceramics by himself, we have found that he is capable of just that.

In our schools, electric kilns are used because: (a) of the safety features, (b) of the convenience of having the kiln located in the art room, and (c) because of the ease with which a busy teacher may fire an electric kiln.

There are several good color films on ceramics now available which are on the elementary level. Our students gain much from seeing these before beginning a clay piece and again before completing it.

The equipment needed, except for the kiln and glaze, is simple and inexpensive. The clay flour may be mixed in a plastic bag or plastic pillowcase. Substitutes may be used for clay modeling tools—such as popsicle sticks, tongue depressors, combs, orange sticks, etc. A straight-edged, thin, kitchen knife may be used as a substitute for a fettling knife.



A seventh grader places his glazed dish in the kiln which is right in the art room.

Underglaze sets (resembling water color boxes) are successful for use by elementary children in applying a decorative design to their green clay pieces. After the bisque firing they apply a transparent glaze either by brushing or dipping. A soft, inexpensive, camel's hair, 1-inch brush is good for applying glaze over the entire piece. There are several opaque colored glazes which this age child is able to apply, by brush, successfully. Very little glazing by children is done below the sixth grade. However, all clay pieces may be bisque fired, from all grades including kindergarten.

Using both a clay and glaze that fires at cone 06 cuts down on complications and confusions for the elementary school level.

We have found that this experience for the elementary school child has great value. Many children who have not met with much success in other media often find satisfaction in clay as a medium. It usually develops in the child a much greater appreciation of ceramics and gives him a greater awareness of craftsmanship in relation to the vast field of ceramics.



Our materials consist of a rolling pin, slip, clay modeling tools, sticks of even thickness, fettling knife, compass, and soft camel's hair brushes for applying underglaze and transparent glaze.



1. One may place a ball of clay on a damp cloth or paper, lay two sticks on each side, slightly away from the ball of clay. Pat it out with the hand, then with the rolling pin, roll it to the level of the sticks, about  $\frac{3}{8}$  inch.



2. Cut cardboard shapes for the bottom and sides of dish to be made. Lay these shapes on the damp clay and cut the clay shapes from them with a fettling knife or straight-edged kitchen knife.



3. Roughen the edges of the pieces of clay with the teeth of a clay modeling tool or a comb. Apply slip when joining two pieces of clay. The sides of the dish are applied to the top edge of the base.



4. Slip is applied to the inside seam of the dish and a small coil of clay pressed into the seam with a flat-ended tool. It is then smoothed and sponged.



5. The outside seam, where the sides fit on the bottom of the dish, is knit together in up and down strokes of the flat tool, and smoothed in the same manner as shown in (4). It is then set aside to dry until leather-hard.



6. When the dish is leather-hard, smooth off the rough edges and sides with a fettling knife and sponge off tool marks. The dish is now ready for the underglaze or the bisque firing.

# CHRISTMAS INSPIRES MODELING

JESSIE TODD  
Laboratory School  
University of Chicago

## A SANTA, REINDEER, AND SLEIGH

Mary worked like an artist as she used both hands to model the general shapes of her Santa Claus and reindeer. His face is not a crude one. His cheeks and nose are well-rounded. Mary painted the reindeer. They were very solid, with clay between their thin legs. The clay was painted white to represent snow.



At left: Mary made a sleigh of corrugated cardboard. It was a beautiful sleigh until she painted it with tempera paint but the water in the paint warped the corrugated paper. Then she decided to make the sleigh out of clay and decided it was better after all with the solid clay reindeer.

Children learn much by trying to make things out of different materials.

Mary's reindeer and Santa decorated the office of the school and then Mary used them in her own home.







## CRÈCHE FIGURES

Carol made many charming, graceful little people and animals for a crèche. Some of them broke when they dried. It is interesting to note the difference in the way Mary and Carol work. At the age of ten Mary has recognized the limitations of clay and even made the horns of the reindeer thick enough not to break. Carol is not concerned with durability. Her work is quickly done and has the deft, expressive quality of quick sketches. She does not care if it falls apart when dry.

## A CLAY CHRISTMAS TREE

Loops of green-covered wire that comes on spools were shoved into the ends of the branches while the clay was wet. Notice how conveniently these held the gold cord which was later slipped through the loops. In the lower part of the tree you see magenta metallic paper made in the shape of bells. These were also fastened to the wire loops. We decided that we should put more wire loops on the next tree we make.



Above is Nicholas of the fourth grade who made the clay star and is proudly painting it. When the tree was finished it had much trimming made from little pieces of white lace, gold braid, and brilliant glossy paper. Even a few sequins were added to make it more elegant.

# CERAMIC ANGELS

## ... A Christmas Project

RUTH N. WILD

Art Teacher, School One, Buffalo, New York

(Photographic Credit: Salvatore Covella)

WHAT could be more fun—in preparing for the happy Christmas season—than to model our own Christmas angels? In presenting this project to our eighth grade art classes we developed the following "leaning posts."

It was agreed by the class that:

All angels must have

a head  
a body  
wings

Some angels could have

a halo  
a standard  
arms  
features  
hair  
a robe or cape

An angel might carry or hold

a bell  
a wand  
a star  
garlands  
flowers  
a carol book  
a lamb  
a tree



Donald uses a pointed tool to cut the base upon which he will mount his clay angel. Newspaper protects the desk and a jar of slip is handy.



Everyone planned his own colors and carefully painted the angels with colored clays before the bisque firing. Most of the angels remained white with only accents of color on gowns, wings, and halos.

We decided that these could be created from our plastic white clay body by rolling coils or cutting slabs, by modeling, pressing, or pinching the clay into desired shapes. The surface could then be textured or remain smooth. The accompanying photographs, taken by our student teacher, show some of the eighth graders working on their own creations.

The following account, written by one of the boys—and the boys really made some of the best-looking angels—tells the story of how we progressed during the four art periods needed to complete this project.

### CERAMIC ANGELS Ronald Clark, Grade 8

IN THE art room at School One, our class created CLAY ANGELS. Our materials were a newspaper on which to work, a piece of cloth, some toothpicks, a small sharp knife, and an old washcloth or piece of turkish material in which to wrap our unfinished work.

Our teacher, Miss Wild, gave us some pointers and we discussed how we could make the angels. Then, Miss Wild passed out the clay and we went to work! First, we worked the clay thoroughly to get rid of any air bubbles. Then we cut or shaped the clay to make the angel's dress. After this, we added the head, arms, wings, halo, wand, book, or whatever else we desired. To make these things stick on the angel, we used a mixture of clay and water called "SLIP." The angels could not be taller than 3½ inches and the inside had to be hollow. For the hollowing, we used a pencil. After the angels dried, we colored parts of them with colored clay. We let them dry again and then Miss Wild put them in the kiln to be baked. This first firing is called the bisque firing. We then applied two coats of clear glaze. Miss Wild baked them a second time at a very high temperature. This second firing is called the glaze firing. Most of the angels turned out fine. I think that working with clay is a lot of fun.

The author discusses with camp counselors some of the things that can be made in camping activity programs.



## HANDICRAFTS FOR RECREATION

JOHN F. RIOS

Department of Art, Phoenix College, Arizona

**H**ANDICRAFTS have taken a strong footing in camping activities. In fact, they hold a leading place in the camping programs of today. With few natural materials at hand and industry filling our shops with so much synthetic material, youth is becoming accustomed to imitations, and appreciation for natural materials is disappearing. Before children can create beauty, or even recognize it, they must first have a capacity for seeing it. At camp, it is best to start with little, in order to draw upon each person's resourcefulness to the limit. The field of arts and crafts is so vast, and there are so many crafts that do not require a shop, that these have a place in camping.

It is not so important for the leaders to be artists as it is for them to understand the approach to and development of the creative process. The creative approach would be: what materials are there that could be used for certain needs? When the needs have been met, the counselor has been enriched by as many different answers as there are children in the group, and each child has profited by the others' experiences. In camping, arts and crafts projects generally grow from needs and these may be developed by the group or by an individual according to his own ability and imagination. The participants learn something of the limits and possibilities of the various materials, a new kind of respect for materials, and a higher standard of appreciation. Several new doors will have been opened to them and, in most instances, they will be eager to explore further.

The value of making things in camp can be judged only in relation to a complete program, or in relation to individual needs. If a definite value is to be found in making a certain thing, and the experience is believed to be vital to the child's education or important in his or her development, then the time element is not important.

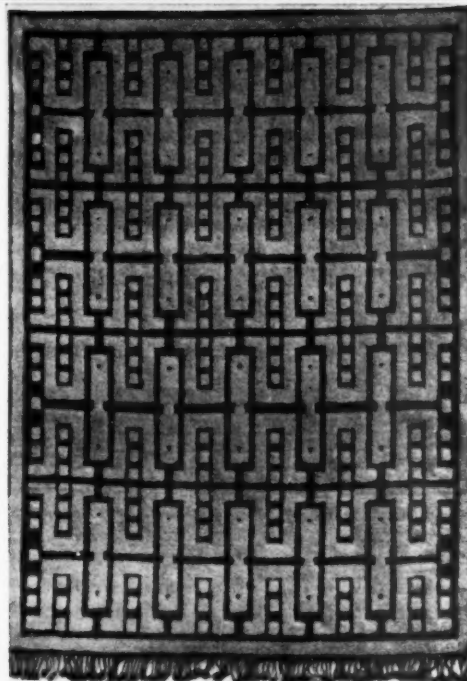
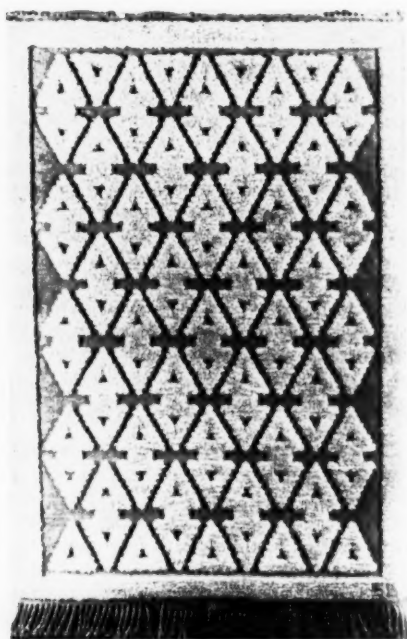
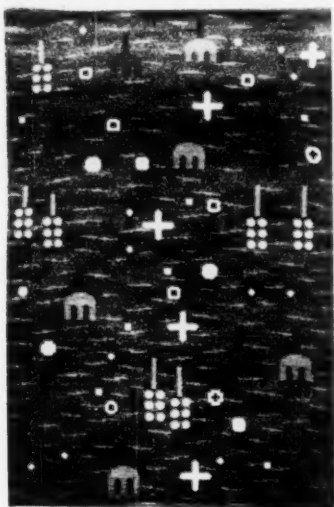
Community recreation in America has taken a tremendous stride forward. Facilities, expenditures, leadership, and attendance all have reached higher levels than ever before. In the recreation centers there are changing traveling art exhibits. But this plays a minor part in education as compared to beauty in living. Girls learn about design and proportion in fashioning their own hats and dresses. Boys help in making scenery for the plays. All the art projects help in bringing a greater understanding of beauty. Men and women are not ashamed to try themselves out in painting and drawing, to try expressing the ideas they have within themselves, and at least they learn a measure of appreciation for the work of others.

Appreciation of the beauty of nature plays a large part in nature activities. It is just as important that a youngster enjoy a real sunset over the lake as that he be able to appreciate a painting of such a scene. Watching flowers grow, learning how to arrange them to get the maximum of pleasure, is an art activity. Those who work in the recreation systems of our cities have reason to interpret all that they are doing to those who are responsible

*(Continued on page 108)*

## TEXTILES

Simple, geometric forms in beautiful space breaking are shown by Prince Sigvard Bernadotte. These strikingly modern yet traditionally woven rugs of wool or linen are designed by the prince and woven by Swedish country women under the direction of Nils Nissim. Elementary design motifs such as used in these all-over patterns are well suited to the bold texture of hand-knotting and relief rug weaving.







## OUR CRAFT PROGRAM

**BERTHA ELEEDA MALCOLM**  
Art Teacher

**GRACE M. BUTLER**  
Supervisor of Art, North Junior High  
School, Niagara Falls, New York



In our junior high school art program we endeavor to provide as many craft problems as possible for all students each year. There is great interest in the handicrafts.

The accompanying photographs explain in part the way we create interest in the various types of crafts. The craft boards are of masonite measuring 17 by 24 inches and attract the attention of all who enter the room, especially the new students who want to try every craft immediately. Many of the boards are quite complete—with simple instructions, materials, and samples, from which the pupils may work independently with little instruction from the teacher. In a short time we find the pupils teaching each other and getting along very well.

Our most complete craft is weaving. We begin with the simple Tee Dee loom; card weaving; weaving on the Navajo looms; weave-it looms; bead looms; then two-harness looms; and, finally, the four-harness looms. Pupils thread the looms, finding "Honeysuckle" and "Rosepath" the favorite drafts to follow for the greatest variety of patterns. Before trying a pattern the pupils may browse through a complete book of samples. They often choose one of the patterns or create their own which they find is a lot of fun because then it's different and their very own. The two pupils shown at the looms above have both made seven-piece luncheon sets of which their parents and we were most proud.



The eighth graders admire their finished work. The boys learned that it isn't sissy to sew and actually enjoyed their accomplishment.

## BOYS CAN SEW TOO

KATHRYN G. DAVIS

Art Instructor, Lansdowne High School, Lansdowne, Pennsylvania

AFTER seeing pictures of tapestries, embroideries, samples of quilts, and weaving, likewise a good picture of the Bayeux tapestry with its legend, the eighth grade became enthusiastic about textiles. The girls wanted to make samplers. The boys were dubious and exclaimed, "We can't sew!"

To which the girls replied, "Well, you can learn, and we'll be glad to show you how."

This was an opportunity to show both boys and girls that such work was often a good form of recreation besides creating something beautiful. We also discussed the need in the clothing industry for many men and women with this talent—how notable people like the former King of Sweden and the former Queen Mary of England were adept with the needle; the one producing beautiful altar cloths, the other a rug, all of their work warranting display in museums.

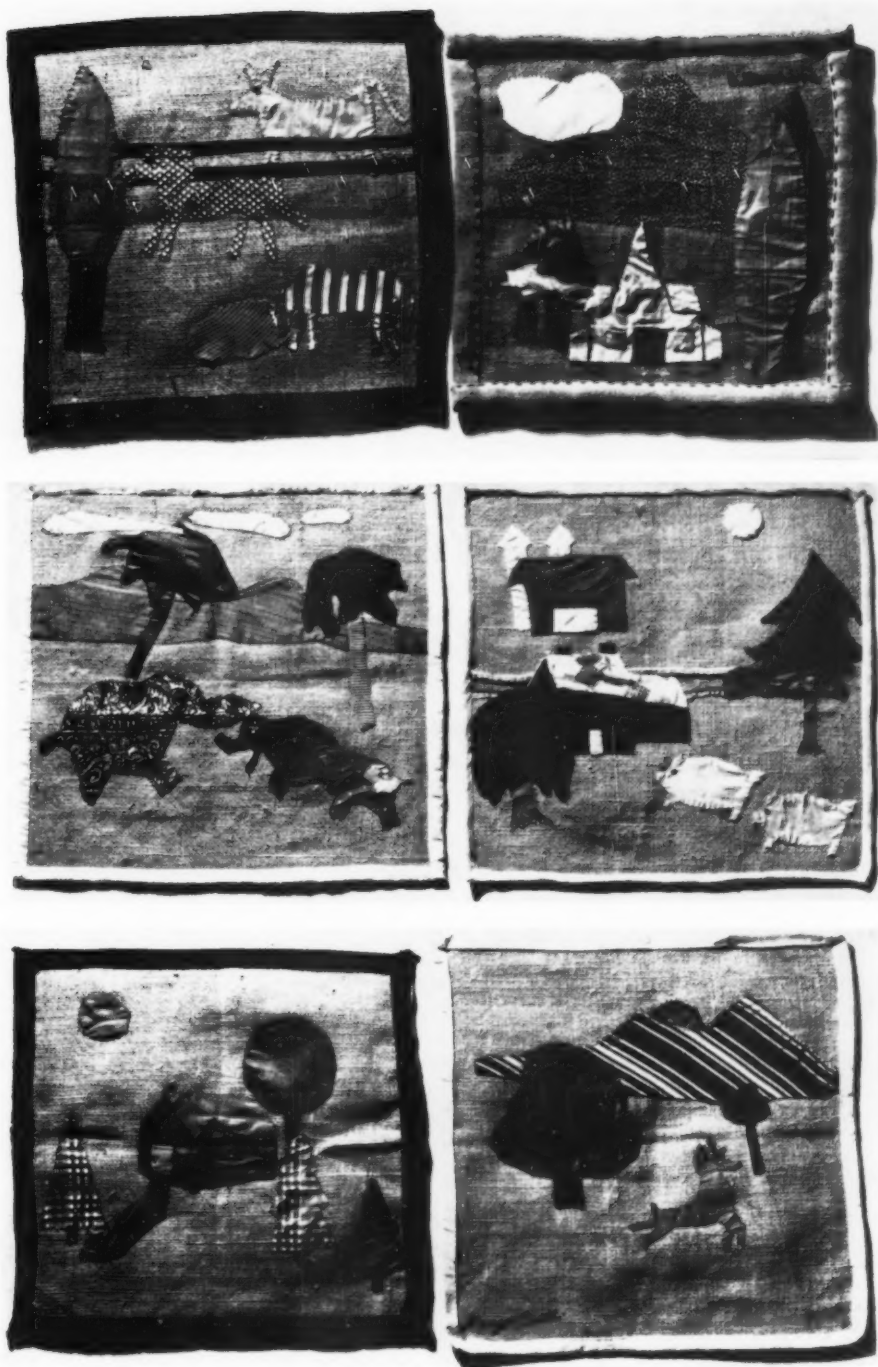
The boys were sold on the idea of the sampler project. We began to make free cuttings of wild and domestic animals, houses, trees, fences, clouds, etc., from manila paper. Then we arranged these cutouts on large pieces of tracing paper, making nice compositions. Burlap was

cut as large as the tracing paper and the design was traced on the burlap. The next step was to go to grandma's scrap bag—a large bag containing scraps of cloth of solid colors and pattern designs. After each pupil had assembled the cloth for his design it was traced onto the cloth.

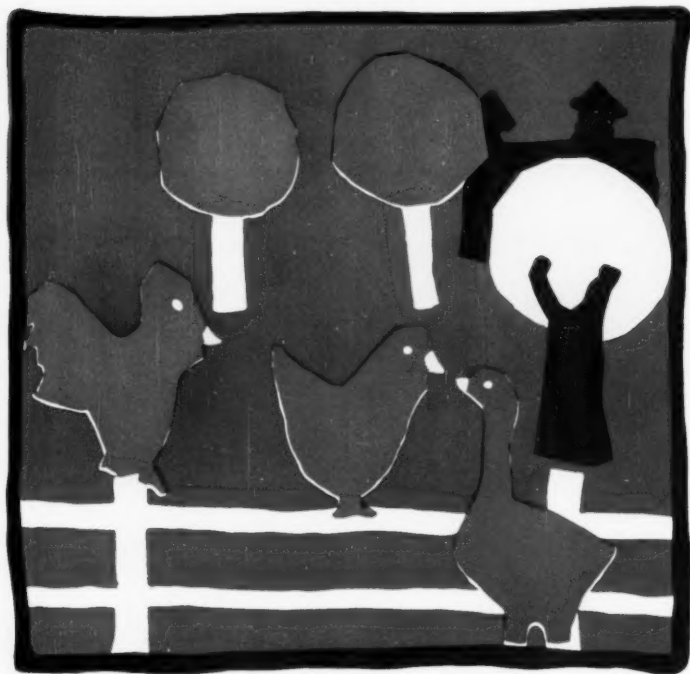
The hardest part of the work started. The children cut their designs from the cloth and started to baste. Pinning the cloth to the burlap was the easiest problem and most satisfying as they then knew what their design was going to look like and some changes had to be made because they were not satisfied.

The fun began. The boys were taught, by the girls, how to thread a needle, make knots for the basting, and make an overcast stitch.

Out of the hundred students' work, three-quarters of the work was creditable. The work was displayed in each home room. The boys decided it wasn't sissy to sew and secretly enjoyed it. "Anyway, we learned it could be easy to sew the buttons on our own clothes when they come off." But with sly glances at their achievements displayed on the wall, they felt very satisfied with what they had attained.



Each composition was totally individual, though some chose similar objects, when the boys of Kathryn Davis' class proved that their talent and enthusiasm for tapestry designing was equal to that of the girls. Interest aroused by this activity enlivened research in the importance of textiles as a world art and industry.

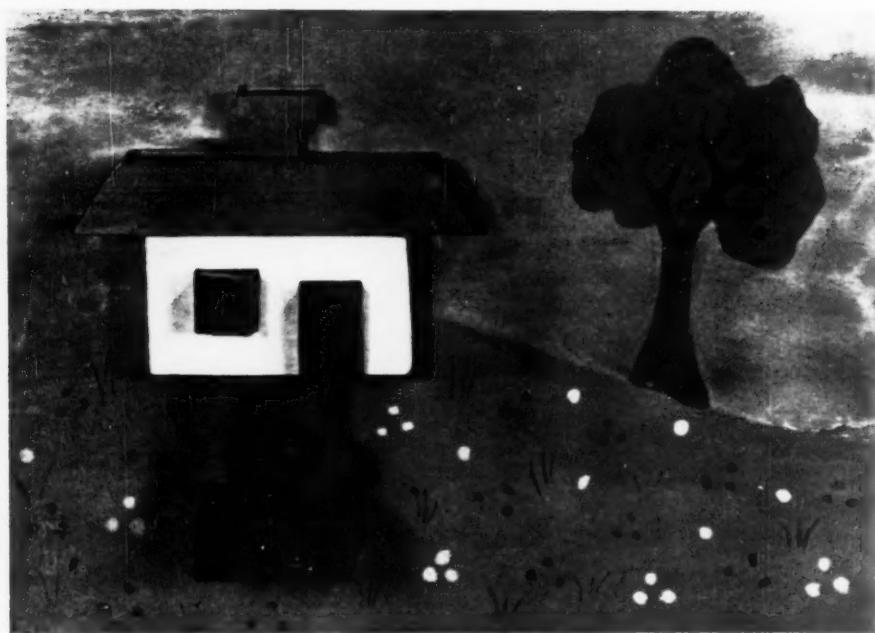
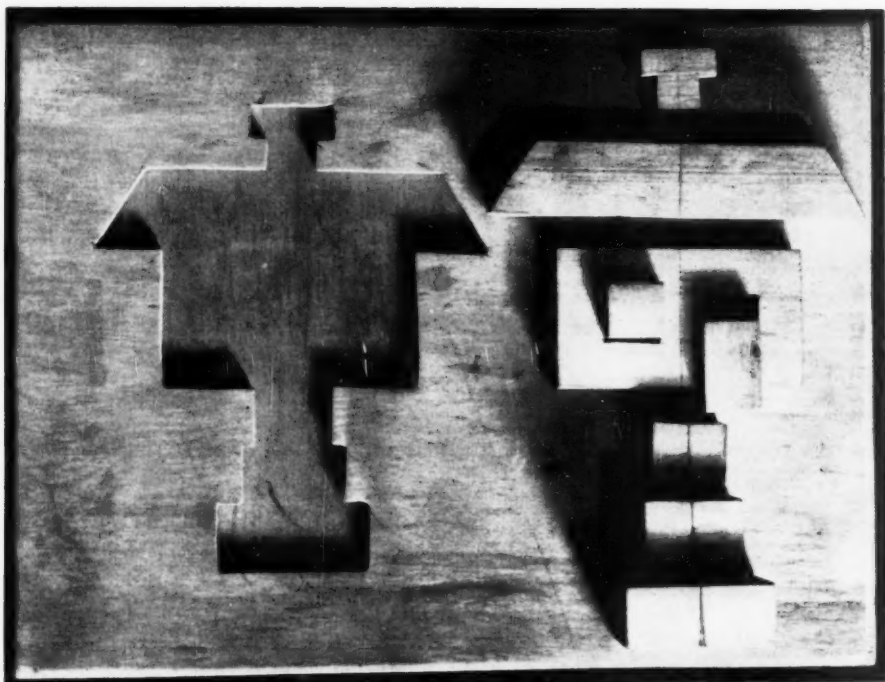


Varied yet simple forms of the appliqué tapestries made by both girls and boys in Kathryn Davis' eighth-grade art class at Lansdowne, Pennsylvania, offered excellent opportunity for basic design and color practice.

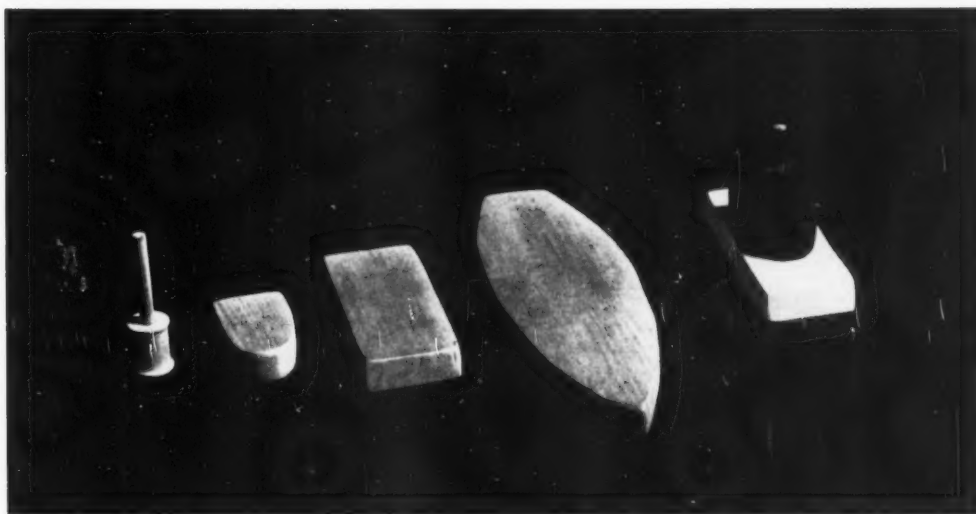




These colorful wooden plaques of bird and fish, and picture puzzles of rooster and chick, were made by patients of the Brooklyn State Hospital. In the following article Laura Pepper describes how such simple yet successful crafts can be accomplished with inexpensive and salvage materials.



This type of wooden puzzle toy, worked out by student patients of Laura Pepper at Brooklyn State Hospital, is educational as well as entertaining to small children. It also affords excellent opportunity for the beginning jig saw handicrafter.



## BEGINNER'S WOODWORK

LAURA PEPPER

Brooklyn State Hospital, New York

### A Toy Ship

A good and very simple project for a woodcraft beginner at any age level is a ship. It consists of three parts, as indicated in the photograph. Mark the shapes on a piece of softwood, cut them with a coping saw, file bevel edges, and sandpaper until smooth.

Paint each part a different color—red, white, and blue is a good combination. When the parts are dry, assemble and nail them together. A thread spool, with the upper and lower edges removed, was used for the smokestack, with a little piece of dowel stick inserted in it.

If other paint is used instead of enamel, use shellac to preserve the color.

### Colored Plaques (See preceding color page)

A simple composition is easiest to make. A piece of plywood was used for our background and for the main object of the design. The scene was painted on the background and then the wooden appliqué was attached with little brass nails used in a decorative manner. Varnish was used to preserve the colors.

### Educational Puzzle Toys for Folks of Pre-school Age

These puzzles serve not only as toys for the small fry but have an educational value, too. The child learns how to identify names of animals and surroundings. The process of play requires some thinking for the assembling of the toy; it also requires coordination.

To make the puzzle toy, suggest a simplified animal or house. Have students paste the design on wood about an inch thick and cut it with a jig saw. Mark the same design on a piece of  $\frac{3}{4}$ -inch plywood, cutting holes that will correspond with the first pieces. File and sandpaper the cutouts and the edges of openings. Nail or glue another piece of plywood on the back, to keep the cutouts from falling through when the toy is in use.

More decorative effects can be obtained by gluing details made of thin wood to the puzzle pieces.

If these toys are for small children, color them with vegetable dye instead of paint.



"St. Francis Talks to the Birds," a wood carving from Nigeria.

## Natural Form Dictates Elementary and Logical Handicraft Design

The size and shape of tree trunks set the design limitation for the wooden ware below. This is a display from the Melmoth Agricultural Show in Zululand, Africa.

At left and below: Static—almost childlike—forms become a part of the wood in which they are carved and interest is created by textured surfaces. These African carvings are from the group of African Native and Religious Craftwork collected by Alcide De Gasperi for the Vatican Library.



"Station of the Cross," a Nigerian bas-relief in wood.





## SWISS DOLLHOUSES AND LITTLE SHOPS

WILLY MÖLCHI

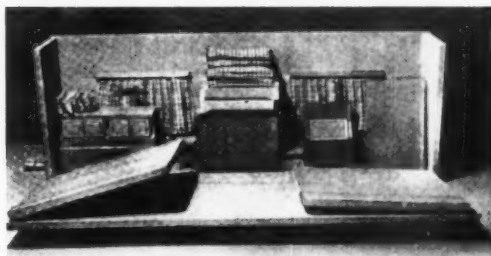
Reprinted from Heimatwerk, Zurich

Translation by Audrey Webster, Stanford University

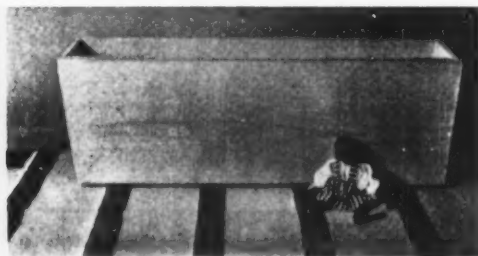
WHEN we watch children at play and ask ourselves what their activity really means, we are surprised again and again as to how many different attempts they make to imitate the grown-up world. They want to experience at play what they observe in the "big people"—and how often it is skillfully done! Therefore, dollhouses and shops are truly magnificent playthings for our little ones. By means of the dollhouse they get the whole parental home into their hands, they can rule and scold in it as little fathers and mothers and can express what they themselves have experienced of joy and sorrow. In playing with the shop they conquer the world of strangers. They themselves play the part of the cloth-cutter or the candy clerk; no longer must they stand, small and shy, in front of the store counter and wait to see whether or not there might be a little piece of candy for them today.

Indeed, the harried mother has many complacent hours when there is a tiny dollhouse or shop in the home. Young energy, formerly like quicksilver, is devoted tirelessly to work. Who would have believed that wild little Hans, who was graciously taken into the game by his sister, could tuck the small baby so carefully into bed? With the shop almost every child becomes an accomplished actor. It is incredible how accurately they imitate storekeepers and their trade. Thus, dollhouses and shops serve as little pre-schools for life: children instruct themselves and practice things in play which they must pursue at a later time in all seriousness.

One may find dollhouses and shops which are decades old in many an established home. It is not rare to find masterpieces of very fine workmanship in them. The rooms are truly magnificent. The furniture is modeled after that of the grand- or great-grandparents. If these



When play is done the furniture may be pushed to the wall, and floor and sides fold up into place, making a very attractive trough.





The baby is ill and must eat her supper in bed.



After ironing, one must put away the linen.



Finally, a quiet moment for reading. Dried, leafy twigs in spools or small pieces of dowel make lovely potted plants.

dollhouses still survive today and have not long ago succumbed to the vitality of children, they have been carefully stored year in and year out in a top drawer and see the light of day only on very special occasions. Still, playthings which are so beautiful that one dares almost not touch them are not appropriate and even children enjoy them only to a limited extent as they must forever hear warnings to be careful and can scarcely play with them without the help of grownups. Therefore, he who wishes to make a small child really happy must give him dollhouses and shops which are quite simple and still varied, and which, above all, can be packed up quickly and tucked into a small place. For let us not forget that picking-up must inevitably come when the players are tired; many a mother thinks too little about this when she becomes annoyed that the disorder on and about the table doesn't seem to disappear in spite of all cautions.

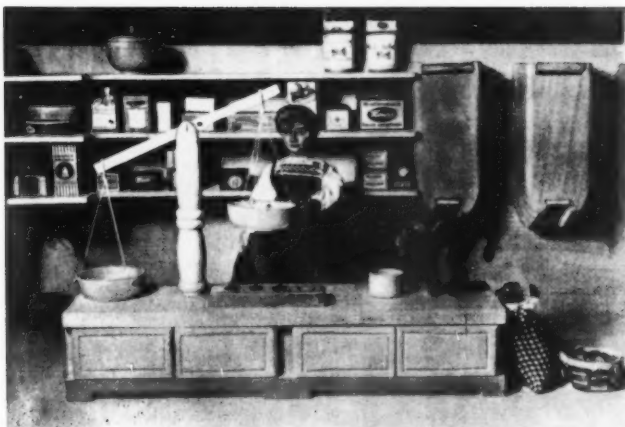
We thought of all these things when we tried to build practical dollhouses and shops.

The furnishings were to be hardy and yet mobile. Now, since we arranged our own living-room sensibly, it could presumably serve as a model. Whenever possible, furniture is to consist of only one piece, then it is easy for little hands to maneuver. Doll furniture should be on a relatively large foundation, so that if a powerful earthquake shook up the house, no great misfortune could occur. Even when a drawer or a bedstead gets dented, it is easily remedied: one puts a few drops of water on that place, lets it dry, and smooths it over later with fine sandpaper. No one can tell where the damage originally was.

Building a convenient and practical house demanded special consideration. One could formerly stow away the firmly enshrined dollhouse in grandmother's heavy drawer; in modern city dwellings there would be no place for it. Therefore, we built a collapsible house which can be changed with a few turns of the hand into a kind of little trough; one places the furniture in it and soon everything is tidy and ready for disposal. The children can carry this little trough easily under their arms and transport their dollhouses into their favorite corner or into the garden. Thus, it seems to be convenient for all concerned.

We were able to convert the dollhouse case into one for the shop. We wanted as flexible an arrangement as possible here, too; however, wishing did not make it so. When we observed our own children playing the parts of little shopkeepers, we saw how difficult it was for them not to spill their wares on display when they tried to put merchandise they had sold into paper bags; it was just as difficult for them to put it back into the shop. Nevertheless, taking out millet, rice, and sugar and putting it back provided fun for our little ones. It was then that we built fixed wall containers. Now the shopkeeper needs only to pull the lever, fill up, manipulate another lever, and let the grain flow into the container without half of it running out upon the floor. In this way playing store really becomes fun.

The pictures show better than long words how our new dollhouses and shops are arranged. What a shame it is that there were no such things when we ourselves were little people!



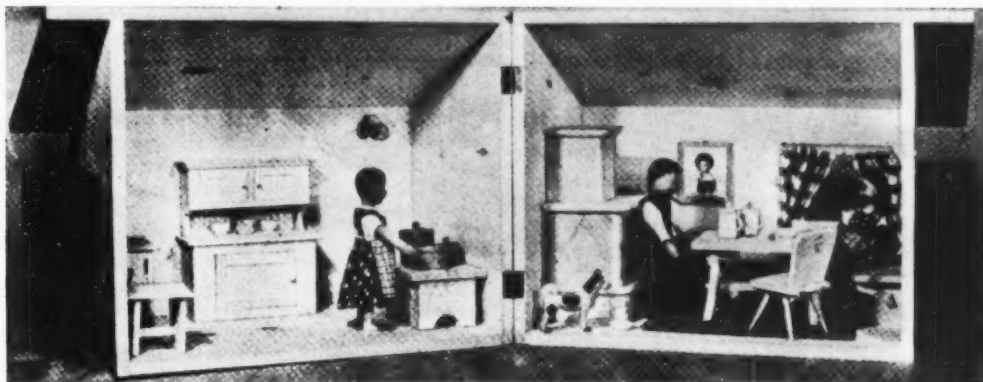
## LITTLE SHOPS

The proprietress stands behind the store counter. She has quite a stock on her shelves and a shop cat, too.

Below: There are actually coffee beans. One needs only to push the lever.

## ANOTHER DOLLHOUSE IDEA

A little bungalow. Just below, it is closed and its inhabitants are chatting outside of the house. When the house opens, as seen at the bottom of the page, there are two well-arranged little rooms of stocky, easy-to-make wooden furniture and little gingham curtains for the windows.





Cornhusk Dolls of El Salvador.

## INDIAN TRADITION OF THE CORNHUSK DOLL

LILLY de JONGH OSBORNE

Guatemala City, Guatemala, Central America

ACCORDING to the tradition of the Quiché Indians of Guatemala, man was first made of wood. So when the four animals—Skunk, Parrot, Coyote, and Crow—appeared with the news of having discovered the hiding place of Corn, Man was immediately transformed, and made from corn paste mixed with the blood of serpents—corn paste to make him strong; blood to give him life.

Therefore, it is not at all strange that everything in Indian folklore is inspired by corn. Corn is not only the main food of the Indians throughout Central America but it also plays an important part in the everyday life of these people and no festival is complete without some food prepared with corn or some ritual where corn has an integral part in the beliefs.

In the illustration the cornhusk dolls are a present-day survival of very old folklore in the Republic of El Salvador—the smallest republic in Central America, but the most populated. These dolls were made in all sizes as a

fetish to hang on roadside shrines, to insure the traveler good luck and a safe journey. They are also used to decorate special anniversary gifts of food, as symbols of good luck. They were made in various shapes—such as an Indian man and woman, or perhaps a large cross, but always with dried cornhusks in the make-up. The cross was the Indian symbol which was held in reverence as denoting the four sides of heaven, whence came the life-giving elements to make the corn crops abundant. Later, of course, it took on a more Christian significance after this continent had been discovered by white men and Christianity introduced in their wake.

As time passed the Indians have given this craft more modern appearance, as you will observe by the figures above. Though made entirely of cornhusks, their costumes are what is currently seen on the roads, or copies of the latest native fashions. At present symbolism has been entirely neglected and the figures have become popular costume dolls or dolls for the children to play with.





#### CORNHUSK DOLLS OF KENTUCKY

Made completely of cornhusks and silk tassel from the ears of corn, these dolls are the indigenous playthings of the children of the Kentucky hills.



To make the so-called "Mollie Doll," cornhusks are cut from their woody base. Above is the corn silk twisted into curls for the hair. Cotton string is used to tie the component parts together.

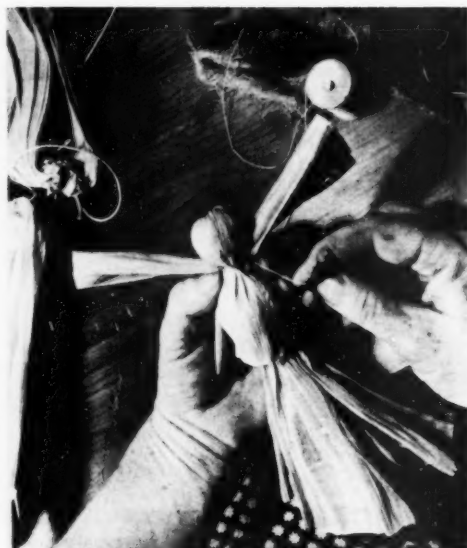
*(Three Lions)*

## CORNHUSK DOLLS OF KENTUCKY

AMERICA'S first doll—predating even the first American settlers—is the cornhusk or corn-shuck doll, an indigenous product of the Kentucky and adjacent highlands where corn has always been the main food crop. The cornhusk dolls, an ancient Indian craft used originally for ritual and symbolic purposes, were, by the time the settlers arrived in North America, being used as children's dolls by the Penobscot and other tribes. Today many mountain women make dolls for their children in the same manner. Some of these are true masterpieces of design, imparting to the difficult and ostensibly stiff medium a life-like appearance.

Various families are famous for types of dolls peculiarly theirs. In Kentucky, Tennessee, and Virginia about five truly distinctive types of dolls have been located. Of these, those made by the descendants of Mrs. Mollie Rogers, after whom the "Mollie" doll has been named, and by Mrs. Rosalie Collins Pless, both of Tennessee, are truly outstanding. Mollie Rogers originated a family of dolls consisting of a mother and three daughters.

Most of the cornhusk dolls made by Mrs. Pless are used in combination with other figures for her well-known groups of dolls: mountain woman milking; mountain man with oxen and log sled hauling lumber; woman riding on side-saddle; woman churning; and men riding horses, driving cattle and sheep. The fascination encountered in constructing the bulky bodies of animals from braided or twisted husk fibers, and the more delicate parts from the same materials, enabling them to stand alone in natural posture, can be best appreciated by one who has experienced working with this material.



The arms are tied at the neck of the doll. Later they will be shaped and tied at the wrists to form hands.

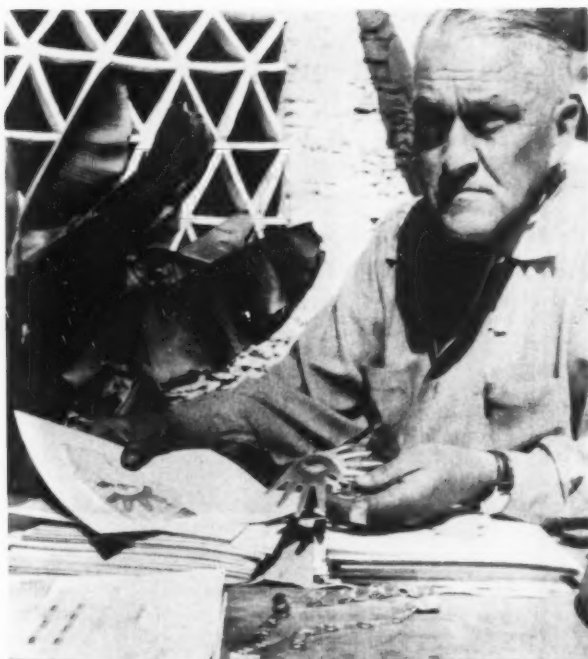
The facial features are the only non-corn part of the doll. They are usually inked in by hand.



## JEWELRY

### WILLIAM SPRATLING...

the American who virtually turned the forgotten village of Taxco into the Florence of Mexico, has helped the Mexican craftsmen retain the fine, basic principles of workmanship and design. In his classes for apprentice silver workers, students are encouraged to study and research the designs of their predecessors for typical design characteristics which are appropriate and useful to the modern economy and culture of Mexico.



Known by the natives as Don Guillermo, William Spratling is regarded as the patron saint of one of Mexico's most thriving contemporary industries. He holds one of his own designs of two outstretched hands which recalls a symbol of the past but is given new expression to meet the needs of a new culture.



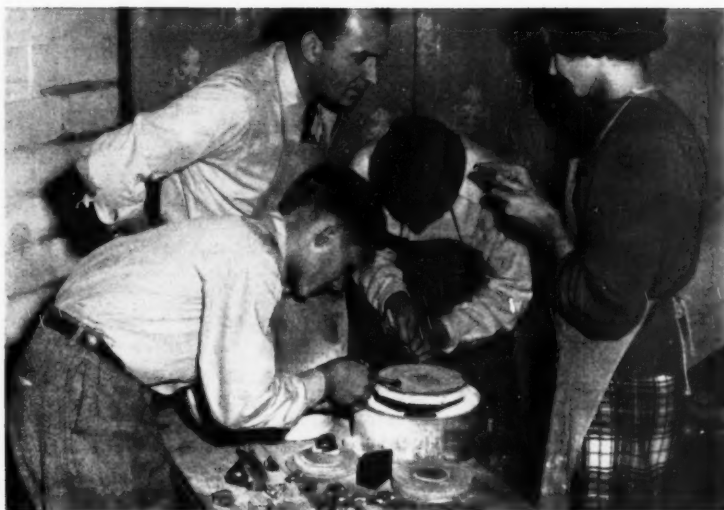
A skilled silversmith shapes a bowl upon an anvil in the same manner that his ancestors fashioned their homeware articles.



This silver worker chases designs in the form of frogs—a motif dear to the Aztecs.

# THE ART OF GEM CUTTING

WILLIAM POESE, M.A.  
Demonstrator  
in Lapidary Arts  
Euclid, Ohio



The author and part of a class in gem cutting.

THE AGE-OLD ART of gem cutting offers excellent teaching possibilities because it is self-motivating.

The only real difficulty lies in the fact that the teacher cannot turn off the interest in time to get home at a reasonable hour. Students thrill at the opportunity to cut a gem.

Gem cutting stimulates jewelry making. A student takes pride in a ring he has made. His interest is four-fold greater, however, when he has cut the stone as well as having executed the setting. Design can be taught through the lapidary arts in a small way. When the child looks at a piece of agate with a pattern he will want to center the pattern to the best advantage.

This craft has a definite masculine appeal. There is a great deal of "boy interest" in gem cutting. It will serve as a channel to arouse a lad who previously had little interest in art. It serves to attract boys to art classes. Girls can cut gems just as well as their brothers and delight in the opportunity but this is definitely a way to win boys over to a greater appreciation of a field that might otherwise be unknown to them.

Teaching the lapidary arts as a separate craft or as a unit in a jewelry class builds excellent community relations. Interest is rampant in this craft at the moment all over the country but especially on the West Coast where one can prospect for the rough materials on the beaches and mountains near home. If a child learns to cut a gem at school and teaches his parents, and such opportunity is great, the parent will become much more interested in voting for school levies and will help promote school welfare.

The equipment need not be elaborate nor does it have to occupy a great deal of space. Four students can work on one machine at a time and a complete unit can be had for less than fifty dollars. The lapidary arts present an

excellent coordinating project with the high school machine shop. The equipment is simple enough so that it can be made right in the school. Plans are readily available and if the work were done in the school the cost would not exceed five dollars plus the cost of an electric motor having one-quarter horsepower. The coordinating element would include the mechanical drawing department and before long the science teachers would find a great interest in their unit on geology. The science teacher could begin with the gem and motivate all the earth sciences and if the student cut and polished a piece of petrified dinosaur bone the teacher would find an area of interest already developed in the study of these mammals that lived 125,000,000 years ago. Alert teachers are always looking for projects of this type. Librarians welcome such activities, too, because the second thing a student says after finishing his first stone is, "What can I read in order to learn more about this sort of thing?" Oh, yes, the first thing the student says when he finishes a stone? It is always the same idea though the exact wording varies a bit. The idea is simple, "Isn't that beautiful! I wouldn't sell that gem for ten dollars!"

Many schools have lapidary equipment at present and in a few cases it is not being used because the teacher does not realize how simple gem cutting can be. I hope that the following outline will enable anyone to cut stones.

The classic recipe for rabbit stew begins, "First you catch a rabbit." We must begin with a stone that has the requisite hardness of gem material. This quality and the traditional legends associated with gems are the reasons we don't use colored glass which would soon scratch with wear until it became a dull gray surface. Nine-tenths of all semiprecious gems are members of the quartz family. They have a hardness range on Moh's scale from seven to seven and one-half. This is sufficiently





Rough gem material—petrified wood, obsidian, and agate.

hard to withstand any wear or abrasion to which they would ordinarily be subjected. The quartz gems include agate, amethyst, carnelian, jasper, petrified wood and petrified dinosaur bone, tiger-eye, sard, citrine, chrysoprase, bloodstone, sagenite, etc. Flint, which has a wide distribution in the United States, is suitable to use if one can find a piece having a desirable color. Students would add another facet of interest to their work if they could say they found the stone, cut it, and made it into a ring. Nothing could be much more personal than that!

Let us begin, then, with a piece of flint about one inch long and three-fourths of an inch wide. After looking it over carefully to make sure it has no cracks one would select the side that is most nearly flat. Then he would start in motion his first grinding wheel. This should be 100 grit silicon carbide of a soft bond so the wheel will wear away fast and hence expose new sharp grains that speed the cutting. The next thing would be to start a small stream, or at least a heavy drip, of water on the wheel. This cools the stone so it will not shatter during the cutting. Then we would proceed to grind the one side flat. This will be the bottom of the cabochon. Gems having a flat bottom are cabochons while those terminating in a point and having a series of small flat planes are referred to as faceted gems.

The next step is to establish the outline that the finished stone will take. The easiest form is an oval. We will place the flattened base against the right thumb and hold it so the wheel comes toward the base of the stone. The base of the stone faces the direction in which the wheel revolves. With the stone constantly in motion we grind out the oval. The time spent on this depends, of course, on the thickness of the stone. During this operation we will keep the sides of the stone at right angles to the base. When we are satisfied that we have an oval, and we must judge it entirely from the flattened base, we are ready to

mount the stone on a dop stick. These are wooden dowel sticks sawed in 6-inch lengths. Care should be used in sawing them so that they are cut squarely. If not, the stone will be tilted when it is mounted. One of the ends we cover with a small quantity of stick shellac, red sealing wax, or especially prepared dopping cement. To mount the stone we warm the cement and the stone and then press the stone against the cement. Before the cement hardens one must make sure that the stone is centered well and that the base is at a right angle to the stick.

After the dopping cement has cooled we can continue the grinding until the stone assumes its final shape. Our next operation is to slope up the sides away from the base so that the bezel of the ring will hold the stone. The illustrations show this angle. Cutting the top of the gem comes next. The amount of curvature that it has is optional. A cabochon may be flat or it may be domed quite high. In any event, it must be uniform if we expect to end up with a symmetrical gem. Occasionally stones are cut in a very irregular shape and are very pleasing. The asymmetrical gems allow for wide originality in setting. Our first stones, however, should be symmetrical to prove we can do it, if for no other reason. That part is easy. Let your eye be the gauge. Do not rely on templates or attempts at measurements.

Be certain that you are satisfied now with the shape of the stone. Later wheels will not greatly change this shape. Each wheel has its work to do and one cannot make



Sawed slabs of various agates.





Mounted stones on dop sticks show the method of mounting and the angle of the bevel of the stone.

up on later wheels what should have been accomplished on the first one. At this stage, incidentally, we are halfway through with the lapidation, at least halfway through as far as the time element is concerned. I taught in an evening program at an art school where the lights went out at nine-thirty so I learned where the halfway mark came.

If one begins with a piece of gem material larger than the flint we mentioned he would saw the stone into slabs  $\frac{3}{8}$  inch thick. Sawing a slab again so that the piece we would begin to grind would be about 1 inch by  $\frac{3}{4}$  inch would eliminate the flattening operation previously described. Dealers offer gem material by the piece, just as it is found, sometimes massive and sometimes as pebbles, in sawed slabs, and in "blanks" which are of proper size to begin to grind.

Sawing is an interesting process. The blade which cuts material much harder than the best steel ever made does not seem to have any teeth. Actually, diamond dust is embedded in the periphery of the soft metal blade and the fine diamonds do the cutting. The saw blade is cooled by running in a mixture of kerosene and motor oil or else in a water-soluble oil. The sawing is quite fast for such extremely hard material. We can saw about 10 square inches of agate in 5 minutes.

But we digress—our next step is sanding. Sanders are of two general types—one which uses "emery cloth" (actually silicon carbide cloth) fastened on a slightly padded wooden wheel, and the other, a slightly padded wheel that is covered with canvas. The canvas is coated with waterglass and 220 silicon carbide grains are sprinkled on it. This must dry at least 24 hours. The sander may run vertically but when one uses all the wheels on the same machine it usually runs horizontally.

The sander replaces the deep scratches the grinding wheel left with fine, shallow scratches and when the opera-

tion is completed the gem has a matte finish with no visible scratches.

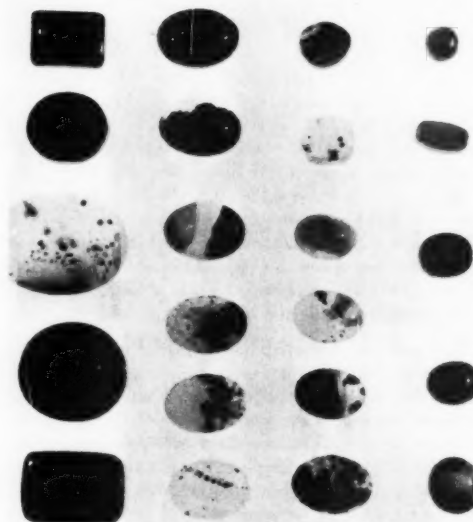
Buffing is the last and the really exciting part. I shall never fail to thrill to see the polish "come up" on a gem. Care must be taken on both the sander and buffer lest one overheat the stone. The least thing that will happen if the stone becomes overheated is that it will fly off the dop stick. The more serious danger is that the gem will crack.

Tin oxide on hard felt is the buffing agent. The tin oxide is placed in a jar, water added, and the mixture is applied to the felt with a clean paint brush. The felt wheel must never become contaminated by grits. If this happens it will scratch instead of polish. In buffing we do not continue to replace coarse scratches with finer ones. Here we bring about a surface flow of the material that is truly beautiful. Wherever we grind we have to sand. Wherever we sand we must buff. The stone must be constantly in motion. We cannot stop at one particular place. If we do we will develop a flat place or we will overheat the stone. To remove the stone from the dop stick, apply moderate heat, separate, and wash the stone in alcohol.

Very little practice is required to cut stones and anyone who can file his nails evenly can cut a symmetrical gem and he will have the satisfaction that his work, barring malicious destruction, will endure and be a source of pride for all time.

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Finished cabochon gems.

## CHRISTMAS CRAFTS



These large tin candlesticks made by natives of Mexico are painted in multi-colored stripes of brilliant, transparent color.

## TIN TREE ORNAMENTS

ROBERTA K. WIGTON

County Art Supervisor, LaPort, Indiana

WHILE in Taxco, Mexico, with the International School of Art, we saw many lovely things made of tin.

For Christmas we experimented with the craft as seen at right, by using the can tops and bottoms saved for us by the school's lunchroom cooks. A pair of tin-shears, red nail polish, and some enamel paints were our only materials.

The boys liked tin cutting and designing so much that they have continued it in shop and added punched, pressed, or perforated decorations with hammer and nails.





## TIN CAN ANGEL

JOHN D. PREU, Chairman, Art Department, Weaver High School, Hartford, Connecticut

WHEN called upon to make some "different" decorations for a dance at our high school, without many funds for materials, we solved the problem by making seventy-five angels from tin cans that were found in trash barrels of the school cafeteria.

We used three large cans for each angel: one for the arms and shoulders, one for the skirt, and one for the wings. The top and bottom of one can made the head and halo.

First we traced the patterns, then cut the forms with tinner's shears. The hair was snipped in strips and curled with pliers, the face and decorations on the dresses were stamped with nail sets and stamps which were filed by the

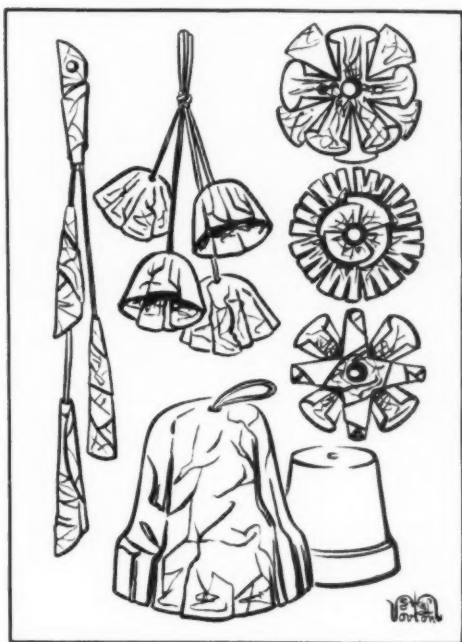
pupils from large nails. The parts were then assembled with aluminum rivets which were placed to look like buttons. The arms, wings, and skirt were bent to give a feeling of movement, and stars and other appropriate decorations attached to the hands.

Our angels were very popular and some of those left from the dance were used in a Christmas display at the Board of Education, while others were taken home and used to decorate mantels and outside doorways of the homes. Later they were used again for Easter displays.

This project was one of the most popular of our handicraft efforts, but anyone who wishes to experiment should be warned: wear gloves, be very careful, or have a supply of bandages handy—tin is sharp!



Students of Esther B. Horne at the Wahpeton Indian School in North Dakota made tin can and tin-foil Christmas tree decorations



Tin foil may be easily cut and rolled or pressed into various shapes. A sheet of foil pressed over a small flower pot will make a perfect Christmas tree bell. And, as seen at right, tin cans slit from the top edge to the bottom make brilliant star ornaments; the seam of the can is bent to form the hanger.



The ornament in the left corner of the right-hand picture had red and white striped cellophane underneath the main shape. Brilliant blue was used as lining for some of the areas. It vibrated in color. John and Stanley had a wonderful time with this abstract problem which took less than one hour for each child to make an ornament.

Shown below is how we began. The dark shape seen in the foreground of the picture is typical of the kinds of shapes with which we started. We fastened the curved piece of construction paper with brass fasteners. You see a pile of them near the dark shape.

At lower right John is beginning his abstract and Bill is fascinated as he wonders what John will do. John's art work is always admired by children and adults for he is one of the most creative children in the school.



## ABSTRACTS FOR THE CHRISTMAS TREE

JESSIE TODD, Laboratory School, University of Chicago

IN THE upper illustration you see our abstracts made of many colors. They are ready to hang on the big Christmas tree trimmed by the art classes of our fourth, fifth, and sixth grades.

We fastened them so that they were open at the top and bottom. No two were alike. Some started with irregular shapes. No one began with a straight strip. The concentration in the faces of these fifth graders shows how challenging the problem was to them.

Since one of our biggest aims in art work is to give children a challenge which will bring out their creative ability, this was one of our best problems.

Since another of our aims is to give enjoyment, this problem was one of our most important ones. The children

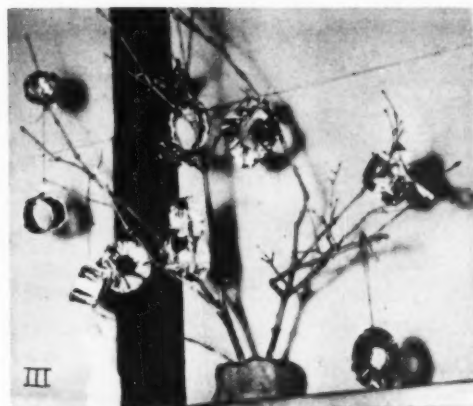
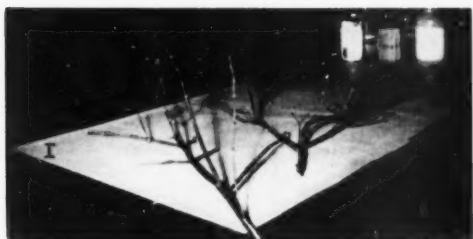
thoroughly enjoyed it. The boys worked harder on it than the girls.

Very little new paper was used for the abstracts. It was therefore a good activity to suggest to others for utilizing scraps of paper.

The interest did not end with the completing of the abstracts. The children were fascinated as they looked at the ornaments on the tree. "I like the way this dangles." "I like this turned upside down." "I like to make this whirl around."

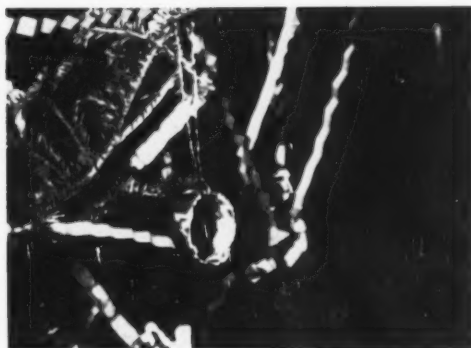
When these children visit the Museum of Modern Art they will bring to it a capacity for enjoying many things they see there.





## CREATIVE WORK DEPENDS UPON INSPIRATION

Students of Jessie Todd at the Laboratory School took a few branches, as shown in Illustration I, and in II, laid them on the table and painted them in two minutes by covering them with red, blue, purple, or green paint. A crude clay dish was made in just a few minutes more. When the branches were dry they were stood up in the clay dish and plaster of paris was poured into the dish to hold the branches in an upright position, then the clay base was painted. The teacher brought a few pieces of shiny ribbon and showed the children how they could wind them around pieces of cardboard of different shapes. Illustration III shows how we hung on the branches the ornaments which showed a lively use of color or original planning in the shape or color. When the children became interested they brought bits of shiny ribbon. More children made more ornaments; when the tree came we had a big drawer full of ornaments, so we kept changing ornaments on the branches to keep the interest alive.



The little ornament dangling on the tree is just an ordinary piece of gray cardboard dressed up for Christmas. It is a section of a cast-off cardboard roll which could have been thrown into the wastebasket. The string was an ordinary piece of white twine until Judy Bowly transformed it into a thing of beauty.



Judy ties the string on her ornament as Brenda in the foreground also becomes inspired. She is thinking of another way to paint the string.



Judy likes this idea of painting the cardboard ringlets and plans to make many of them. She decided to use a big brush and paint each ringlet a solid color. When the red paint was dry she took a very small brush and painted careful rows of dots on some, scallops on others, and lacy patterns on others. The results were so carefully finished that they could have been sold in gift shops to adult buyers.

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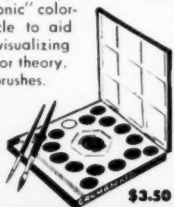
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108 SCHOOL ARTS

## ITEMS OF INTEREST

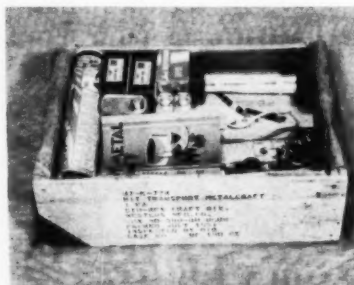
(Continued from page 4-a)

### School Department Established by Craftint

A special School Department to service Boards of Education throughout the country has been established by The Craftint Manufacturing Company, 1615 Collamer Ave., Cleveland, Ohio. The same professional grade art materials which Craftint has made available to commercial artists and art schools for the past 35 years will now be offered nationally to public and parochial schools. In addition to professional artist's materials—quality drawing papers, brushes, inks and tempera paints—The Craftint School Catalogue offers secondary school art items such as crayons, chalk, water color pans, clay and powder paint.

A special section of Craftint's New School Catalogue is devoted to Craftint's revolutionary silk screen stencil film which is adhered to and removed from the silk by water. The new catalogue also features The Craftint Doubletone Process often used in the production of school newspapers and yearbooks.

Craftint's New School Catalogue is available to all interested teachers free on request by writing to The Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio.



### Metalcraft Kits for Armed Forces Overseas

THE STO-REX CRAFT Division, Western Mfg. Company, San Francisco was recently awarded a contract to supply 200 of the metalcraft kits shown here to the Armed Forces overseas. Every item was specified in accordance with rigid government standards—even to the packing and boxing



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specifications. (With a note of pardonable pride—we can't resist a plug for our portfolio ART METALCRAFT, included in the kit.)

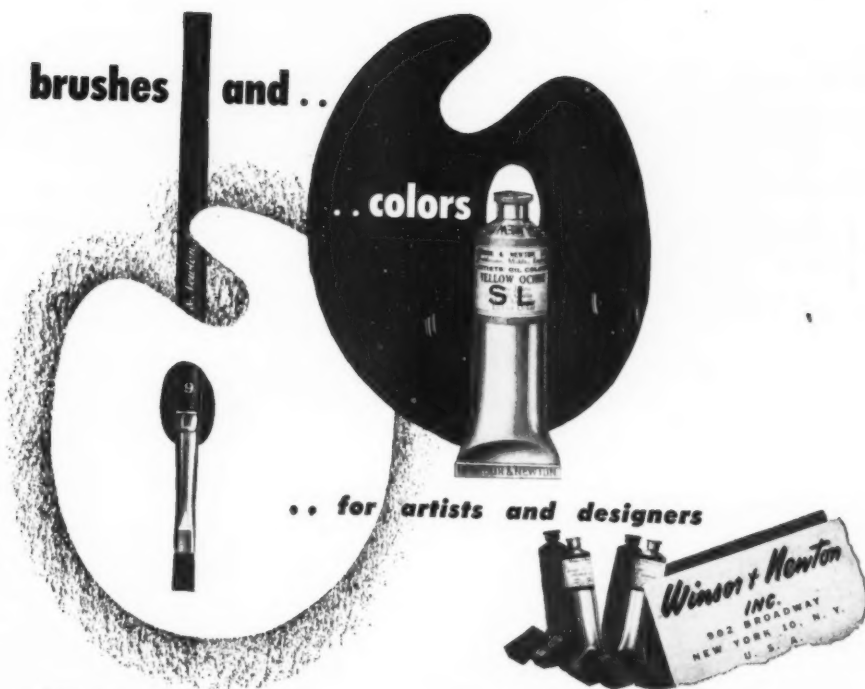
This kit is designed as a self-contained, mobile unit that has all the necessary tools, supplies and instructions for use in the following types of metalcraft: bending, die stamp decorating, forming, hammering, and peining. The upper photo shows one complete kit packed ready for shipment; the lower picture displays the many and varied items it contains—over 60 different kinds of metal, stamps, supplies, and tools.

(Continued on page 8-a)

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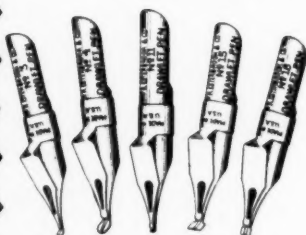
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8-a

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### ITEMS OF INTEREST

(Continued from page 108)



Amaco Metal Enameling Supplies

**Amaco Metal Enamels**—21 opaque and 6 transparent—are the newest addition to the line of Amaco ceramic supplies. During this past summer, instruction in metal enameling was offered for the first time in the Amaco Ceramic Workshops. Teachers from twelve states attended the four two-week workshops, and almost all of them wished some instruction in metal enameling. A few spent their entire time specializing in this craft, which seems to prove rather conclusively there is a definite revival of interest in this ancient art.

Metal enameling provides an opportunity for the craft teacher to co-ordinate the skill acquired in other crafts: metalwork, jewelry, and pottery. Yet the process does not demand so much skill that the beginner is unable to obtain interesting results. From start to finish, entire projects can be completed within most class periods. Then, too, as a ceramic process, metal enameling is more flexible than pottery craft. A piece which has

not turned out well can be reworked many times until a successful outcome is obtained. Sometimes accidental results are almost as gratifying as those planned. Since an electric kiln with pyrometer is ideal for firing metal enameled pieces, this craft presents a new use for equipment which many schools already have.

For complete details concerning the new Amaco Metal Enamels write American Art Clay Co., Ceramic Division, 4717 West 16th St., Indianapolis 24, Ind.

On September 20 public announcement was made of the founding of a new art organization of national scope, the AMATEUR ARTISTS ASSOCIATION OF AMERICA—the "AAAA." This nonprofit membership corporation has been formed by art leaders in response to an urgent and ever-growing demand for an organization devoted exclusively to fostering and promoting amateur art throughout America. The Association's program is so broad in scope that almost every man and woman, boy and girl, who finds fun and relaxation in drawing, painting, printmaking, etc., will be glad to participate in it. The program gets under way at once with a nationwide Amateur Oil Paint Competition—the first of a series of such competitions covering various art media. This initial competition is unique in two fundamentals: (1) Each painting submitted will receive an individual criticism written by one of a panel of distinguished artist-teachers. (2) There will be two juries, one for traditional or conservative paintings, the other for modern paintings.

Eventually the AAAA will also organize local, regional, and national exhibitions of

(Continued on page 10-a)

School Arts, November 1951



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## BOOK REVIEWS

(Continued from Cover 2)

### Little Games and Parties by Margaret Powers.

Chas. A. Bennett Co., Peoria, Illinois. 80 pages. Size, 8¼ by 9½ inches. Price, \$2.75.

A book useful to youngsters, teachers, and parents. There are complete directions, written and illustrated, for a wide variety of games and party projects geared to the grade school level. And the material is divided between indoor and outdoor activities, as well as with adults and with other children.

The author is well qualified to write such a book. She is a mother, elementary school teacher, and author of two previous craft books.

### The Gifted Child by American Association for Gifted Children. D. C. Heath & Co., Boston, Mass. 352 pages. Size 6 by 9 inches. Price, \$4.00.

This book is written to bring to the attention of educators the problems and suggested corrective measures related to gifted children. Edited with skill and clarity by Paul Witty, THE GIFTED CHILD reflects the work of many well-known authorities in their work with various phases of child development.

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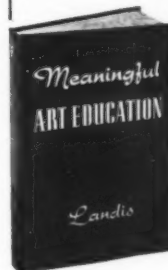
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## ITEMS OF INTEREST

(Continued from page 8-a)

amateur and professional art; lecture and entertainment programs; painting and drawing demonstrations by distinguished professionals; radio, television, and motion picture features, specialized forms of art analysis, criticism and instruction; sketching and painting tours for members, etc. State and local chapters will gradually be formed. The AAAA will also co-operate closely with other existing art organizations.

Not only has the AMATEUR ARTISTS ASSOCIATION OF AMERICA been founded to fill a definite need, but its plan of action has been carefully developed on the basis of thousands of suggestions by amateurs. For the present, American Artist magazine will serve as the official AAAA publication, supplemented by periodic bulletins to members.

**Silver Heirlooms of Today and Tomorrow**, an exhibition of historical and contemporary hand-wrought silver will be on view at the Rochester Museum of Arts and Sciences until November 15. It marks one of those rare occasions when the works of old and modern silversmiths are brought together into one comprehensive exhibition illustrating the use of silver as an art medium.

The exhibition includes part of the famous Garvan Collection lent by the Yale University Art Gallery to Handy and Harman, who are sponsoring the exhibition as part of the non-profit educational program administered by their Craft Service Department. The finest works of America's best smiths are represented in the Garvan Collection—work done by Paul Revere, by John Hull and Robert Sanderson, Hurd, John Coney, Peter van Dyck, Jeremiah Dummer.

### Four Ceramic Workshops Held by American Art Clay Company

So successful were the two ceramic workshops held in 1950 by the American Art Clay Company of Indianapolis in conjunction with The John Herron Art School that four two-week workshops were conducted this year, beginning June 18 and continuing through August 31. These workshops, open to occupational therapists and teachers from public and private schools and colleges, offered concentrated work on general pottery methods or individual instruction in wheel throwing, casting, mold making, glass decoration, and metal enameling. Classrooms at The John Herron Art School were utilized, and qualified ceramists from the American Art Clay Company's personnel made up the teaching staff. Two semester hours of college credit were given. Twelve states were represented by the teachers who attended.

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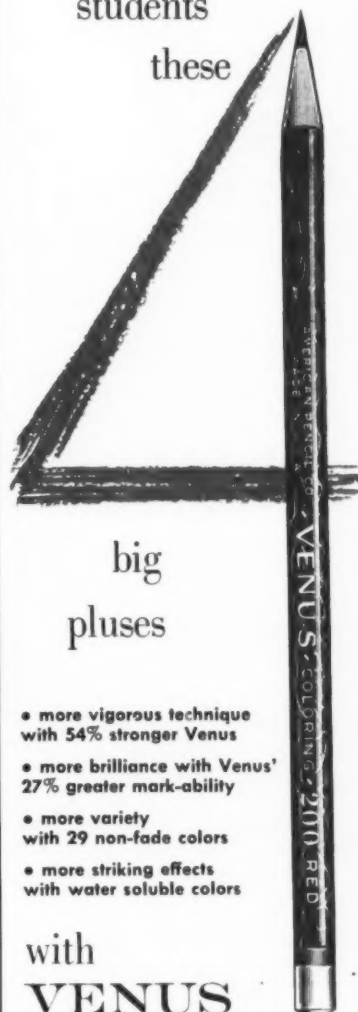
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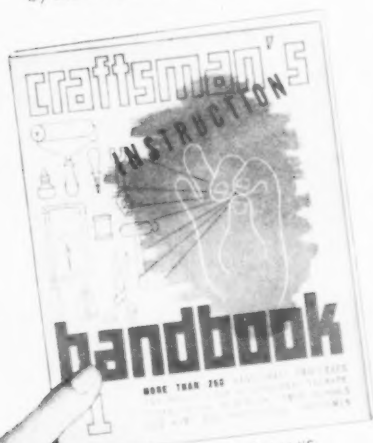
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